

Section One: Recital (60 marks)

Select **three** pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.
For guidance on selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Lindsey-Clark	Sonata Scarlatta	Tomplay	tomplay.com
Trad.	Venezuelan Waltz	Tomplay	tomplay.com
Horner	My Heart Will Go On (Titanic)	Tomplay	tomplay.com
Rota	The Godfather	Tomplay	tomplay.com
Lindsey-Clark	Rio by Night	Tomplay	tomplay.com
Anonymous	Wilsons Wilde	N/A	bergmann-edition.com
J. S. Bach	March in D - youtube.com	N/A	bergmann-edition.com
Sor	Etude Op.6 no.2 - youtube.com	N/A	bergmann-edition.com
Carcassi	Progressive and Melodic Studies Op.60 no.7 - youtube.com	N/A	bergmann-edition.com
Red Hot Chilli Peppers/ Madsen	Californication	N/A	sorenmadsen.com
The Rolling Stones/ Madsen	Angie	N/A	sorenmadsen.com
Jerry Lordan/Madsen	Apache	N/A	sorenmadsen.com

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and

MTB Grade 5 Classical Guitar

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
De Visee	Passacaille in E minor No.26	The Baroque Book	Chanterelle
J.S. Bach	Sarabande No.24	The Baroque Book	Chanterelle
Telemann	Gigue No.25	The Baroque Book	Chanterelle
Carcassi	Op.60 no.2	Twenty Five Melodic and Progressive Studies Op.60	Any reliable edition
Sor	Op.31 no.4	Sor Complete Studies	Chanterelle 491/MDS
Ferrer	Ejercicio	No.1 from Charme de la Nuit	Faber
Traditional	Romanza	Noad - Solo Guitar Playing	Omnibus or another reliable edition
Tarrega	Lagrima	Noad - Solo Guitar Playing	Omnibus or another reliable edition
Piazzola	Sensual	Play Piazzolla	Boosey and Hawkes 9790060119712
Lindsey Clark	Havre Gosselin	Five Pictures of Sark	Montague Music 117
Sting	Fields of Gold	Pop Hits for Classical Guitar	Hal Leonard
Nuttall	The Enchanted Forest	N/A	Holley Music
Story	I Remember	A Guitarists Miscellany Book 2	Recital Music/Spartan Press

Section Two: Technical (25 marks)

Technical

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Grade 5

Exercise 1 - Aim for a clear sound on all three notes of the half barre chords.

38 CV 3 CVII CV 3 CV 3 CVII 3
m i dolce
p

41 CV 3 CI 3 CIII 3
poco ponti.

44 CI 3 CIII 3 Harm.12
dolce

Detailed description: This block contains the musical notation for Exercise 1, measures 38 through 44. The music is written in treble clef with a 2/4 time signature. Measures 38-40 feature half barre chords on the 1st, 2nd, and 3rd frets, with triplets of notes (1, 3, 4) on the strings. Measure 38 includes the instruction 'dolce' and 'p' (piano). Measures 41-43 continue with half barre chords on the 4th, 5th, and 7th frets, also with triplets. Measure 41 includes the instruction 'poco ponti.' (poco ponticello). Measure 44 features half barre chords on the 1st and 3rd frets, with triplets, and a harmonic at the 12th fret. The instruction 'dolce' is present under measure 44.

Exercise 2 - Selected from Giuliani's 120 right hand studies.

47 *i i m a i i m a*
p p p p

50

53

Detailed description: This block contains the musical notation for Exercise 2, measures 47 through 53. The music is written in treble clef with a 6/8 time signature. Measures 47-48 feature a melodic line with eighth notes and sixteenth notes, with fingerings 'i i m a' and 'i i m a' indicated above. Measures 47-48 include the instruction 'p' (piano). Measures 49-53 continue with similar melodic patterns, including slurs and accents. Measure 53 ends with a double bar line.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. Scales right hand tirando or apoyando - arpeggios tirando. Use any logical left hand fingers. All tempi given are minimum speeds.

$\text{♩} = 80$

B \flat Major (2 Octaves) Right hand im



B Minor Harmonic (2 Octaves) Right hand ma



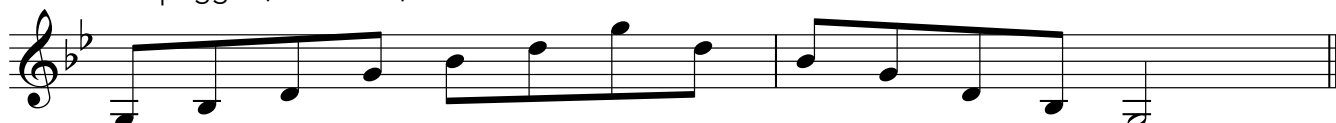
A Major Paired notes in 6ths



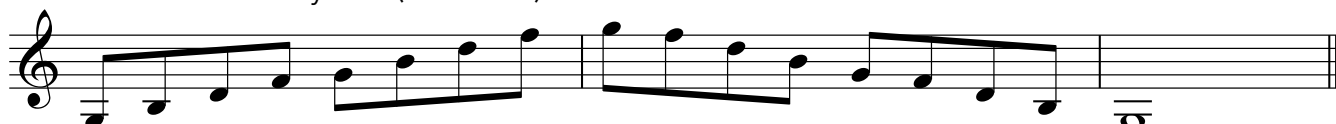
D Major Arpeggio (2 Octaves)



G Minor Arpeggio (2 Octaves)



Dominant 7th in the key of C (2 Octaves)



Diminished 7th on D (2 Octaves)



1 (Candidate)

Duet

2

Grade 5 - On Parade!

Quick March!

The musical score is written for two voices in A major (three sharps) and 2/4 time. It is marked 'Quick March!'. The first system begins with a forte (f) dynamic. The score consists of five systems of two staves each. The first system includes a forte (f) dynamic marking. The piece features a variety of rhythmic patterns including eighth and sixteenth notes, and rests.

Reading Skills

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

Musical score for guitar, 4-finger exercise, 3/4 time, tempo 66. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

♩ = 70

5

Musical score for guitar, 5-finger exercise, 2/4 time, tempo 70. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

♩ = 60

6

Musical score for guitar, 6-finger exercise, 4/4 time, tempo 60. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

Listening Skills

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes.

We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Before each, I will indicate the pulse.

Treble Clef

1.

Bass Clef

1.

Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.
- Duets set in the Musicianship section cannot to be used as recital pieces.